2:Skinner E-5 (1917) 1920
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is shown in pl. III, from a photograph kindly furnished by Prof. M. H. Saville. 482

Drying platforms for cacao, and outside granaries, built close to the houses, are found everywhere. 343

Gardens.—Many Bribri lodges are surrounded by yards enclosed with small bough fences, within which nothing is grown; but every home has its small banana or plantain plantation and its grove of cacao trees, sometimes very large and old, with occasional lime trees or yampi plants. These trees usually grow close to the dwelling, and often surround it. Corn fields are commonly seen, and calabash trees are always in evidence. Cotton plants, growing either singly or in small clumps, are sometimes found near the houses. 241

Household Utensils.—As above stated, every member of a family is provided with a low stool or seat, hewn from a block of wood. These seats (fig. 2) are round, square, or oblong, and the long, round, tapering legs of some examples suggest the stone metates found at Las Mercedes. There can be no doubt that the custom of 352 171

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using stools is an ancient one in Costa Rica, and that these seats seem to be but degenerate survivals of elaborately carved stone stools, such as those taken from the graves at Las Mercedes and Anita Grande. They may bear some relation to the *duhos* of the West Indies.

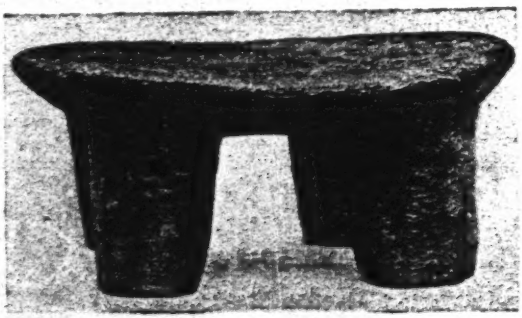

FIG. 2.—Wooden stool (length 13¼ in.).

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The writer was fortunate enough to obtain some modern Bribri seats crudely hewn to represent tortoises (pl. IV), while one example had, instead of the usual legs, supports of wood carved in crudely rectangular figures (fig. 3) that recall the fine stone lattice-work found in the graves.

2:Skinner E-5 (1917) 1920
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with the bag. They are by no means so handsome as the bright-colored bags made by the Valiente Indians nearer the coast, and the Bribri complain that their manufacture will soon be a lost art, except among those dwelling in the remote forest fastnesses, whence the greater supply now comes. Nevertheless, at present the bags are plentiful, and abundant specimens of numerous weaves were secured, ranging in size from tiny pockets, intended to contain clay blowgun pellets, to large receptacles for transporting plantains. 286 415

Pl. v represents a large carrying bag, the ground color of which is white, traversed by two transverse horizontal bands in brown. It is of the same technique as the specimen shown in Mason's work,[10] which the author describes as "a coiled carrying bag from Chiriqui, Colombia, and is a type of an enormous amount of ware to be found in Middle America . . . . and is called in this monograph coiled work without foundation . . . . the twine constituting the fabric interlocks with the stitch underneath and makes a complete revolu- 286 [171]

2;Skinner E-5 (1917) 1920
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opposite sides of the break. Pl. XIV, *b*, shows another utensil, similar to the last, but shallower. These objects are used as sieves for corn flour. 415

Pottery.—Possibly the most interesting of all Bribri household articles are the huge pottery jars (pl. XV, XV, *a*) used in fermenting *chicha*, the native intoxicant. According to information given by the Indians, these vessels are made of selected clay, which is ground on a metate and mixed with crushed, burnt stone, or coarse sand. The clay is then dampened and made into rolls, and the vessels are built up, coil by coil, and the rolls smoothed. On some abandoned camp-sites, large potsherds, broken so that they plainly showed the coils as well as the tempering, were found. After being shaped and smoothed, the vessels are dried slowly in the shade for several days; then one vessel at a time is taken outdoors, wood is heaped over them, and they are fired. 323 415 [273]

In shape these vessels differ entirely from the pottery found in the graves at Las Mercedes, but resemble the pointed-base Algonkian jars of the Atlantic coast of North America 415 171

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The late Theodoor de Booy once called the writer's attention to the fact that in certain of the West India islands planting dibbles were used as warclubs, and according to Fewkes, while every warclub among the Porto Rico Indians was not a dibble, every dibble was a warclub.[11] Our specimen bears upon its broad end the striation caused by contact with the earth, and on its side hacks and scars of sidewise blows as though it had seen use as a quarter staff. The handle shows a figure which seems to be a property mark.

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412
[171]
[422]

Gabb[12] says:

"In their quarrels, a stick is used over six feet long, nearly an inch thick and about two inches wide, and made of the same wood as the bows, arrows, and planting sticks. It is very heavy, and is grasped by the fingers and thumbs of both hands in such a manner that they are guarded from a blow. They guard and strike an 'over-blow,' always holding by both hands . . . . During the wars between the Bri-bris and Tiri-bis at the beginning of this century, the principal arm used was an iron-headed lance fastened to a shaft barely four feet long. For defense, round shields were carried on the arm, made of the thickest part of the hide of the tapir."

2:Skinner E-5 (1917) 1920
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372 generated, which requires only a few moments. Even those Indians who have modern appliances use the hand drill for lighting ceremonial fires.

[237] [412] *Fire Fans.*—Pl. XXIII, *b*, represents a type of feather fan, used chiefly to accelerate flame. They are composed of nine or ten feathers of a large bird, laid parallel and fastened together at the base by a split reed wrapping, in some cases reinforced with a binding of cotton or other fiber.

501 [439] *Canoes.*—Although the Bribri have "cayukas" obtained from foreigners, no canoes of native manufacture were found. A toy canoe, about three feet long, was observed in one settlement; this was fashioned from a log and pointed at both ends. Gabb states that even in his time the Bribri had no canoes of their own.

282 415 ● [171] *Leather Pouches.*—Pl. XXV, *b*, illustrates a crude leathern pouch used as a carrying bag; it closely resembles a common North American type.

534 *Musical Instruments.*—The drum is the most important musical instrument of the Bribri. In shape the common native instru-

2:Skinner E-5 (1917) 1920
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534 ety were seen about the Bribri lodges. Pl. XXVII represents a specimen of this type, kindly presented to the Museum of the American Indian, Heye Foundation, by Mrs Minor C. Keith.

Rattles (pl. XXV, *c*) are made of small, egg-shaped calabashes, carefully scraped to make them symmetrical, hollowed out, and canna seeds placed in the cavity. The gourd has several perforations drilled in one end, through which is passed twisted fiber cord by which it is attached to a handle made of a bird-bone. In this respect Bribri rattles differ from North American Indian [171] forms, in which the handle invariably passes through the gourd.

A notched stick was obtained, which seems to be identical with the ordinary Bribri bark-beater, but, according to Ramón it was rasped with a stick as an accompaniment, in addition to other musical instruments. The marimba is not found among the Bribri.

Gabb[15] says:

"To accompany the invigorating music of the drum and help the din, an armadillo skin is

286 the weaving women to use, and then pay her
[457] a small sum for her work if a skirt was desired.
283] Those who did not wear *mantas* still made the thread and sold it or exchanged it with the weavers for some other object. The primary cause for lack of enthusiasm in weaving appears to be the class of cotton available. The
24-8 *Boruca* plant a tree cotton (see p. 6) that yields a very small pod, and consequently, the Indians become discouraged at the produce. The famous "colored cotton," which is so called as it is light brown, is also planted. This is the cotton which called the Spaniard's attention so markedly in El Salvador during the
[171] Conquest, and which is used today by the *Cayapa* Indians of Ecuador.[25] This colored cotton does not have to be dyed. It is, however, more delicate to make into thread than
283 the white cotton, as it breaks oftener. The
[286] best spindles, as the best looms, and weaving instruments of the *Boruca* are made of pejibaye palm, although *chonta*, both *mana-kra'* and more seldom *kanagira* (see pp. 12–13), are considered good (see fig. 9, *b*). The whorl, is commonly of bone, but pejibaye, *chonta*, and occasionally pottery whorls are seen. Some of the whorls are undecorated, but some have incised horizontal grooves (fig. 9, *b–3, 4*).

To make thread, the cotton is removed from
[248] the burr and carefully deseeded by hand, the seeds being saved for planting. The cotton is then put on a hide, and the women take two sticks, one in each hand, and beat the cotton making it as smooth as possible, after which, it is pulled into wide strips and rolled into balls. When the cotton is ready, the woman sits on a low bench and puts the spindle in a gourd on the ground. She holds the spindle in her right hand and the thread in her left, between the thumb and index finger, working so fast that it seems as if the spindle is rarely in her hand at all. This process the Indians call "dancing," as the spindle literally dances in the gourd (see fig. 5, *c*).

386 Once the thread is made, it is either left its natural color or dyed. The *Boruca* still have a few colors which they dye themselves, but red, yellow, green, and bright blue are bought,
[139] generally not as dyes, but as already colored mercerized cotton thread, at the nearest *ladino* town. Due to the relatively high price of these

237 386 [648] Indians, but also by the Spaniards who demanded purple thread, during the Conquest and the colonial period, as tribute for the church as well as for themselves.[28] For a more complete discussion of this purple dye in other parts of Central America, see MacCurdy.[29] Another, not so strong, purple dye is gathered from a small mollusk (*Purpura kiosquiformis* Duclos) which lives on the roots of the mangrove trees (*Rhizophora Mangle* L.). This creature must be killed to be of use. The soft part of the shell is removed, and the liquid it contains is put on a thin stick and *drawn* on the material in the same manner as using a colored pencil. When first applied, the liquid is black, but it turns purple on drying. This is employed very seldom today, as the little weaving that is done has generally woven designs, and is not painted.

286 [462] *The actual weaving is done by the women* seated on the low bench that is characteristic of the *Boruca* (see p. 13). The loom used is horizontal with a warp beam and a back strap, the other end of the loom being fastened to the wall of the house or to a tree (see fig. 9, *d*). The crossing of the weft is accomplished with a straight wooden rod, after which the woof is pressed into position with a wooden sword slightly longer than the width of the cloth. A shed stick is used, but there is no heddle rod. The width of the web is kept even by the temple, which is a piece of cane, preferably the part near the inflorescence, with a bone point at each end (see p. 18).

[531] The cloth woven by these people is usually heavy with a stripe design (see fig. 7, *d*). Some women, however, weave a conventionalized geometric pattern horizontally across the white space between the stripes (see fig. 9, *a*), not permitting the design to appear on the reverse side of the cloth. This is a single-faced [171] weft-pattern weave, and is a technique unknown elsewhere in Central America. It has been found in ancient graves on the Ecuadorian coast, by the island of Puna.[30] Men's belts are also striped, although the thread used and the weaving is finer than that of the skirts.

burn, 1779, p. 112.

[29] See MacCurdy, 1911, pp. 160-61.

[113] [30] Information given to the writer by Professor Carlos Zeballos M., Director of the Municipal Museum, Guayaquil, Ecuador.

[p. 17-B]

278 842 sembling that of Castoreum remained. This odor is possibly derived from glands of some tropical animal since beavers do not occur there.

The tannins would indicate that some bark or barks were used in the preparation. Microscopical examination of the residue did not give any clues.

[171] A few places where such practices as these are known are Africa, the Fiji Islands, and Ecuador.

278 757 The following is a list of the more generally known cures used by the *Boruca* and usually prescribed by the *curandera*.

Malaria is treated by drinking the liquid left from cooking the bark of a tree called *hombre grande* (*Quassia amara* L.), and sometimes, from boiling the fruits of the *cedrón* (*Simaba Cedron* Planch.)

For stomach-aches, a vine called in Boruca *so-kra'* (*Philodendron* sp.) is boiled with the ever useful *Xuikʃ-as* (*Piper* spp.), and drunk.

Dysentery in adults is treated by boiling the bark of the María tree, the guava tree, the leaves and the yuca-like root of the *contrayerva* (*Dorstenia Contrajerva* L.), and the ripe vanilla pod (*Vanilla fragrans* [Salisb] Ames).

Rheumatism is treated by rubbing the afflicted parts with the oil of the copaiba tree.

To stop boils, the leaves of the *kana kra'* (*Conostegia extinctoria* [Bonpl.] D. Don.) are used in combination with a lard made from the marrow of the leg bones of a cow and lemon juice. The lard helps to keep the leaves in place, and is supposed to aid in drawing out the poison.

752 278 For snake bites, some Indians, but not all, as the majority go to a *sukia* for this, use the leaf of the *guaco* (*Mikania Guaco* Humb. & Bonpl.). They mash the leaf, soak it in water, and then put it on the afflicted parts. Another remedy for snake bites is to use the bulb or root of the *Strychnos* or *curarina* vine (*Strychnos toxifera* Schonb. ex Benth.). This is cut into pieces and mixed with the *guaco* leaf and boiled very well. The resulting liquid is drunk. The most effective remedy for snake bites, however, seems to be the resin from the *caraña* tree (*Protium* spp.). This tree grows on the coast, particularly near Dominical. The resin is mixed with honey and is both drunk and applied to the bite.

535 object of the "dance" is that all the participants "fight" the bull, the wearer of the two-faced mask being the real "matador." At the end of the "dance" the "bull" is tied and supposedly strangled. This "fighting" is done to the accompaniment of the *chirimía*, *maraca*, and drum (see p. 29) to say nothing of the shouts of the various dancers. On New Year's Eve, the Indians dress in banana leaves and masks, and go to one another's houses, and, according to some, to a secret place to celebrate. On the eighth of December, the council chooses three or four men who represent the *negritos* or black men. They paint their faces with mud and soot, and adorn themselves with the skin of the jaguar or other animal of the forest. One man dresses as a black horse, using for this a hoop-shaped piece of cane from which hangs black cloth cut to represent a horse. The man steps into the center of the hoop and wears it hanging from his shoulders by fiber ropes. The drum, *chirimía*, and *maraca* accompany these merrymakers who dance around, bow to people, play tricks on people, and beg drinks from anyone they chance to see. In fact, they dance from house to house and at each stop are usually given a drink of chicha. The dance itself dates from Spanish-
● 171 colonial times, and is performed today during
535 religious feasts in many communities from Mexico through Guatemala southward, in-

[p. 30-A]

535
[171] cluding the town of Nicoya in the peninsula of that name in Costa Rica.

The other dances which are performed in public are danced only by the younger generation. The steps are entirely borrowed from
[177] the Chiriquíans, who formerly and even still inhabit much of southern Costa Rica. The favorite dances are the *cumbia*, the *punto Chiricano*, and the waltz. All of these, with the single exception of the waltz, are danced individually and not by a couple holding one another close.

525 **Games and Gambling.** The *Boruca* are not a gambling people. They appear to have no interest in any sort of gambling. Dice are almost unheard of, and perhaps one pack of cards can be found in the whole village.

524
857 The boys have a game called *cuepas*. This is played with round pieces of bee's wax shaped almost like the cap of a pop bottle. One of these are placed face down, and a boy throws a similar piece on top of it. If the result of the impact causes both pieces to be face up, the boy who threw the *cuepa* wins, and takes the other *cuepa* as well as his own. If the result is otherwise, he loses his *cuepa*. Boys carry a ball of wax in their pockets for the express purpose of making *cuepas*.

Tops, made of wood with a nail serving as the pointed end, are also seen. They are not very popular, however.

[p. 30-B]

[pp. 31 and 32 contain no text]

4:Pittier de Fabrega B-5 (ca. 1900) 1903
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of the Tararia, and to the small and somewhat intermixed colony of Térraba in the Diquis Valley, on the Pacific slope. On this latter side of the country and south of the Huétaru were the *Quepos* and the *Brunka* or *Cotes;* the first have now disappeared entirely, and may have belonged to the Huétaru stock. The Brunka still number from 300 to 400, and live together in the comparatively flourishing settlement of Boruca, near Térraba, in the Diquis Valley.

The Bribri have been the object of my special attention for some years past, and among them I have collected most of the legends and traditions I am now preparing for publication. Nos. 1–5 of the following tales belong to them. Nos. 6 and 7 have been obtained from the Brunka. Nos. 1–6 have their origin in the heathen past of our Indians, while the legend of Don Pedro Cascante belongs evidently to a period when the Christian influence had already made itself felt. Nos. 1–4 give us an idea as to what the primitive religion of our Costa Rican Indian was like: a supreme and almighty God, *Sibú*, surrounded by secondary divinities, *Sórkura*, *Jáburu*, etc., some of them good, others evil ones, and both eternally playing tricks upon each other. The notion of all men having been born from seeds like the plants is original and possibly new, as well as the continuous fighting of the genii, good and bad, for the possession of these seeds. No. 4 is especially interesting because of the rôle played by the skunk, that favorite and artful trickster of the North American Indian legends. Among the Bribri and Cabécara Indians, the skunk is also a prototype of cunning and subtlety, and he figures in several other tales which I have heard, but have not been able yet to record.

I. HOW JABURU ATE THE SEED[1] OF OUR KIN.

Surá, the good God, had gone to see his cornfield. While he was away, Jáburu, the evil One, came and ate the seed of our kin which the almighty Sibú had given Surá to take care of. When Surá returned home, Jáburu murdered him, and buried his corpse in a hole behind the house; on the grave he planted a cacao-tree and a calabash-tree.

Then Sibú, the almighty God, resolved also to kill Jáburu. Moving away, he went to Jáburu's house, and talked to him: "O Thou, uncle of mine, let us have our chocolate!" But Jáburu replied: "I

[1] According to the traditions of our Costa Rican Indians, every man or animal was originally born from a seed like that of a plant. The seeds of the several races of man were kept in baskets which were intrusted by Sibú to the keeping of the good deities. The evil ones, on the other hand, were constantly hunting for them, and this was the origin of continuous incidents, the relation of which has come down to the heathen Indians of to-day in the form of legends like the present one.

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252 boiled or roasted in the ashes of the hearth. Young ears of maize when eaten are prepared in the first manner. Old maize, if not used for chicha (*see* Beverages), is roasted in the ashes or made into a thick mush, mixed with boiled plantains, wrapped in leaves and baked. Tortillas, other than those made from yuca or *pejibaye*, are rare. They are known only in [177] parts of lower Talamanca, where they are called "foreigner's bread," or in Salitre and Ujarrás, where the school has introduced them. Bananas and plantains are generally boiled or roasted in their skin but sometimes are boiled to make a dish known as *cukao* in Cabécar. A bitter chocolate paste is eaten alone or is added to roast plantains. Pumpkin seeds are roasted, peeled, and eaten.

[251] Meat is made into soup, roasted, or dried for later use. Fish is handled in a similar manner. Very little fried foods are consumed.

252 The grinding of meal, whether from *pejibayes, tubers, or maize, is distinct from the*
412 method common to Mesoamerica. As a rule,
[171] large natural boulders located beside creeks, rivers, or a water hole serve as the mealing stone. However, they are also found within the house (fig. 4, *a* and *b*). These grinding stones are generally utilized by several families. When such rocks are not available, a wide wooden plank, raised off the ground by logs, is used. The muller is a river stone and is as oval in shape as possible. Grinding is not done
[171] by pushing forward and pulling backward as in western Central America and Mexico, but is accomplished by a side-to-side rocking movement which crushes the foodstuff. This process requires considerable strength and skill. Cacao is also ground in such a fashion and on boulders. At times, however, small raised-edge metates from ancient graves are used. In upper Talamanca, shallow wooden mortars are sometimes seen (*see* Wood and Stone).

372 **Fire-making.** Only in upper Talamanca, in particular among the Bribri, and in upper Chirripó is a wooden fire drill seen. A stick is twirled in a small hole made in a piece of
[824] cacique wood (*Eugenia lepidota* Berg) and a bit of cotton is placed beneath it. The stick is twirled continuously until the cotton has been ignited. In most places fire is not allowed to die out or is covered with ashes to preserve

1/1 [See category 116 - END PLATE 3 - ANALYST]

283 together, or makes a knot in each, throwing away the outer portion. She beats the peeled leaves with a stick and wets them thoroughly, tying all ends together. The beating and washing are repeated to remove whatever green of the outer leaf might remain, and then it is bleached in the sun. Finally, the fiber is rolled out on the knee, backwards and forwards, in two thick strands and afterwards rolled together, or it is divided into the size wanted and rolled separately.

[824] *Cabuya* (*Furcraea* sp.) is also very important. It is treated in the same manner and made into rope and thread for hammocks, especially by the Bribri men. The fiber is rolled on the [462] thigh by both sexes to make thread. The men use a *pejibaye* needle to weave it and stretch the finished product to the desired size by means of a long stick.

[824] On both sides of the range, *peine del mico* [482] (*Apeiba tibourbou* Aubl.) is fashioned into rope and bands to carry packs. There are two ways of preparing this. The best method is rather drawn out because the fiber must come from the inside and not from the outer bark which breaks easily. This requires removing the outer portion as the bark is taken from the tree. The inside is held under water with stones for 15 days. The interior part of this separates and a gluelike sap exudes leaving a white fiber. The second method does not call for removing the outer bark first. The process in the water is the same but the fiber is stained dark by the gluey sap, sand from the river, and the outer bark.

[824] *Algodoncillo* (*Pavonia dasypetala*) yields a fiber for making rope and tumplines. The outer bark is removed as a glove from the stem of the bush and the inner portion is used.

[824] *Guarumo* (*Cecropia* sp.) is used in Tala- [227] manca to make conical fishing nets which closely resemble those of the northern Guaymí [171] in Panama. On the Pacific slope, carrying nets [482] are made from it.

[824] A fiber for rope is taken from the *burillo* or *burio* (*Heliocarpus excelsior*) on both sides of the range. It is stripped from the tree and passed back and forth over cuts made in a hard wood tree until the outer bark is removed. The Cabécar men and women make such rope.

[824] The bark of *majagua* (*Hibiscus tiliaceus* L.

nique. Very seldom does one see bags woven from cotton or *guaruma* fiber. This last is found among the Cabécares, particularly on the Pacific side.

There are two types of weaving, single or double loop.[169] Those for ordinary purposes are single looped and are generally made with the fingers alone, although at times a bone needle is used to open the hole. The fine meshes, however, are made with needles of *pejibaye* thorns, and those a bit coarser with needles of deer or monkey bones. The coarse bags are always plain and undyed. The better ones, however, are decorated with horizontal bands of red-brown, yellow, and black. (*see* Dyes).

Baskets. *Havos* or carrying baskets are made by men from vines (*bejuco de hierro*) and are suspended down the back by a tumpline. Baskets for household use only are fashioned from the vein of the white *bijagua* leaf or from palm leaves or cane. Crudely made vine basket-nets are used for setting hens and hung on the outer walls of the houses.

Dyes. Red dye for decorating net bags is obtained from the leaves of a vine (*Arrabidae chica* [H. & B.] Verl.)[170] and by rubbing the leaf of *Melastomaceae* sp. A darker red or purple-red comes from the leaf of the red *higuerilla* (*Ricinus communis* L.). On the Pacific side, yellow is made from the bulb of the *yuquilla* (*Curcuma longa* L.), whereas in the Talamanca region it is extracted from a vine called *skəbarko* in Bribri. Black is made by rubbing with *ojo de buey* (*Mucuna mutisiana* D.C.), and in Cabécar it is obtained from a leaf called *səkíbaL*. This must be mashed and rubbed dry on the fiber because if wet, it is ineffective.

Hammocks. Hammocks are made principally by Bribri men from *cabuya* thread although *pita* is also used (*see* Fibers), and occasionally by the Cabécares from bark cloth (*see* Bark Cloth). There are two sizes of Bribri hammocks. The largest one is generally used by the Bribri themselves and the smaller one,

[169] Skinner, 1920, pp. 58–62, gives a detailed description of these weaves.

[170] This is also used in the interior of South America.

[171] Gabb, 1875, pp. 511–12.

Cabécares, its origin dates from before the birth of the world. At that time, *sibu* owned a staff which in a certain sense was his monitor. It is interesting to note that wooden staffs which are obviously ceremonial have been found in caches associated with the Highland archæology on the slopes of Irazú volcano (fig. 12, *a*).[144] They are a South American trait and are still used by medicine men among the Chocó of Colombia and by tribes in the Amazon basin. In Talamanca itself, chief and medicine man staffs were carved as late as the 19th century (fig. 12, *b*).[145] In Spanish, the medicine man's staff used today (fig. 11, *c*) is known as the *palo de cacique*, its red wood popularly believed to be *cacique* wood. There is a mystical connection between the medicine man and his staff which is supposed to carry his curing power as well as contact benevolent spirits who help him cure. In Bribri it is called *biʒəbLəkərkeLi*. This literally translated means: *biʒəbLə*, a term applied to the songs of the medicine man in the night; *kər* = for; *keLi* = staff. Only the medicine men know where to find this firm wood.[146]

There is still another wooden object used for curing when the patient is in the last stages of an illness and nothing else will work. This is a balsa log on which the medicine man carves with a knife, or makes rude drawings of, certain spirits called *miku* or *mikužeké* (*see* Theological Beliefs): a crocodile, snakes, a monkey, a bird, and a skeleton in chains. The subjects seem to depend upon the sickness. Some are the medicine man's spirit helpers while some are malignant spirits who are thought to have caused the disease. This log is placed beside the ill person whose hand is held by the curer or the patient has to sit on it. A chant forms part of this ceremony.

Stones are another very special part of the equipment, the origin of which is also bound up in religious theology (*see* Sacred Songs). A medicine man may have any number of stones but there are two principal ones with a covering name which is sometimes mistaken by laymen as a third stone. This collective

[144] It resembles the one described by Gabb, 1875, p. 520.
[145] Staffs vary in length from three to six feet.

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535 example, *buréte* is performed by a line of men; *busiki* is with men and women in the same line; *buLtakuLe* is usually a line of men but there may be one of women. When one sex dances, the arm is interlocked at the elbow with the next in line. Women and men put their hand on the shoulder of the person in front. The single line step is the first one used in the circle dance. Twenty people or less participate in these lines. The drum is held under the arms [533] of the male dancers. Females do not play them.

535 773 The common dances among the Bribri are those of the buzzard and the monkey. Each has its own explanation. The first one is said to have originated because the boss of the buzzards went to *sibu* to learn to sing and dance. He learned and came to earth wearing a collar and showed man how to sing and dance (*see* Theological Myths: *The Dance*). Some versions hold that it was *sibu* himself in the form of a buzzard who did this and not the boss of these birds. He wore a collar and taught human beings to dance in a circle because the buzzards after eating fly in a circle.[206] When he finished his task, he retired to where the sun lives.

The monkey dance is supposed to have been taught to man by the grandfather of the Congo monkey who learned this from *sibu*. Its prime purpose is to have man happy (*see* Lay Songs: *buL-ikLək*).

535 342 Another celebration to do with happiness and good luck is seen in Talamanca among the Bribri when a new home is to be occupied.

582 The whole ceremony is known as *itsǫ́* (*see* Songs), taking its name from the *disaplina* palm (*itsǫ́* or *kǫmat* in Bribri; *Chamaedorea* sp.) from which the mask is made today. The beard of the face is Spanish moss. After the inauguration of a house, the mask, which is supposed to assure the longevity of the family who are to inhabit the new home, is hidden and the celebrants have to hunt for it before the dance can be performed.

535 224 533 Segarra and Julía[207] describe a hunter's

[776] [172] [171] [206] This interpretation of God in buzzard form wearing a collar is reflected in the gold figures found in ancient graves. The style and form of the collars associated with these figures are similar to the bead ones used today by the Guaymí Indians of northwestern Panama.